THE DICKENSIAN

A Magazine for Dickens Lovers
and Monthly Record of the Dickens Fellowship

VOL. II. FEBRUARY, 1906. No. 2.

WHEN FOUND——

THE celebration in London of the ninety-fourth anniversary of the birth of Charles Dickens will take place on 8 February, at the Memorial Hall, Farringdon Street, E.C., at 7.30. Mr. Henry F. Dickens, K.C., President of the Dickens Fellowship, will occupy the chair and deliver his presidential address, taking for his subject "Has the Fellowship justified its Existence?" Mr. Dickens will be supported by many of the Vice-Presidents. The meeting was originally announced for the 7th of the month, but is unavoidably postponed to the following day. Tickets for members' friends and the public can be had of the Hon. Secretary, price sixpence each.

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An alteration has also been made in the March meeting. It was originally announced that Mr. Percy Fitzgerald would give a lecture on *Edwin Drood*, but we regret to announce that he will be unable to fulfil his promise. Mr. J. Cuming Walters has, however, kindly offered to fill his place, and has chosen for his subject, "Dickens as a Mystery Maker, with special reference to *Edwin Drood*." Mr. Luke Fildes, R.A., who illustrated *Drood*, will preside, and it is anticipated that many of the critics who have recently joined in the controversy over the probable solution to the mystery will take part in the debate to follow. Further particulars will be announced in *Great Thoughts* and next month's *Dickensian*.

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It is common knowledge that the new Queen of Norway is a passionate admirer of Charles Dickens, and knows many of his books by heart. The *Christmas Carol* she has read so often that she can recite it from beginning to end; and not long ago she said, "No one can be really bad who can cry over Tiny Tim. Whenever I feel that I am getting a wee bit selfish I read *A Christmas Carol* through, and then I feel as though I must do something to brighten the lives of the many brave-hearted little cripples there are in the world." Every Christmas, for years past, she has sent parcels of presents to the crippled children in the homes and hospitals of London, and to each present is attached a card bearing the message, "With Tiny Tim's love."

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Many of the branches of the Fellowship are doing worthy philanthropic work in the spirit of the teachings of Dickens. Last month we spoke of the Portsmouth Branch's efforts to found a cot in the name of

Dickens in the Royal Hospital there. Now we hear from Mr. E. S. Williamson, the President of the Toronto Branch, that he has not only enough in hand for a similar purpose, but that he anticipates no difficulty in raising each year sufficient for its maintenance. Miss O'Neill, the Secretary of the Chester (Pennsylvania) Branch, who has been on a visit to London during the last month, further assures us that it is hoped to found a cot in the hospital of her city, dedicated to the creator of Tiny Tim.

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Two of our best elocutionists are paying professional visits to America this spring. Mr. John Duxbury, of Manchester, who visited the States last year, is repeating his visit, starting some time next month; whilst Mr. Frank Speaight, of London, leaves in March. Every one, we feel sure, will join in wishing each of them a safe voyage and a successful tour.

* * *

Arrangements were being made by the Council of the Fellowship to dine together one evening in March next, when it became known that Mr. Frank Speaight, who has done so much service to the Fellowship from time to time, was about to make a tour in the United States and Canada, and it was the general wish that he should be the guest of the evening on that occcasion. It has therefore been decided to hold the dinner on 3 March, and to make it more of a public nature, and to invite a limited number of members of the Fellowship who care to be present. Mr. Arthur Waugh will occupy the chair. Application for tickets, which can be had of the Secretary, price 4s. each, should be made at once.

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On 1 February, the Fellowship is providing a Dickens evening for the Belgrave Literary Society at the Presbyterian School, Cadogan Terrace, Chelsea, when a paper will be read by the Chairman of the Council of the Fellowship, and readings and recitals by members will be given. Whilst on 15 March, an entertainment will be given at St. John's Hall, Chant Square, Stratford, E., under the auspices of the Council. Assistance from members who can either sing or recite would be valued by Mr. W. Miller, 142 Fairview Road, Stamford Hill, N., for this occasion.

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As announced in another place, the Council of the Fellowship, encouraged by the success of the recent dance, has decided to hold another at Seyd's Hotel, 39 Finsbury Square, E.C., on Friday, 23 February. Tickets, which will cost 3s. each, may be obtained from the honorary general secretary. This price will be inclusive of refreshments. As Finsbury Square is most centrally situated it is hoped that there will be a large attendance.

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I am asked to state that many members of the Fellowship have not yet forwarded their subscriptions for the current year, and that the Treasurer would be glad to receive them at the earliest convenient time.

THE EDITOR.

CERTAIN LOVERS IN DICKENS

By WILLOUGHBY MATCHETT

THERE are certain ideas that seem to have had a special fascination for the mind of Dickens. R. A. Proctor pointed out one such idea, going so far as to claim for it, indeed, that it was the novelist's favourite theme. There is another such idea, however, that nobody seems to have pointed out, and yet it recurs again and again with most remarkable persistence: an idea for which Dickens would seem to have had a positive love. It is one common to all novelists, but no one of them has used it to anything like the extraordinary extent that Dickens did. It is the idea of the persistent lover, whose love is hopeless from the first.

Dickens had a particular tenderness for the man who loved and lost; who, though he may have disciplined his heart into acquiescence with the inevitable, still cherished his love, or the memory of it, as something so sacred, so ineffably beautiful, that he was faithful to it all his days. Such an idea of love—idealization if you will—brought a touch of something almost divine into this workaday world. It could not but appeal to the tenderness, the pity, the intense humanity, and the romantic imagination of the novelist. The type of character that embodied it was one particularly near his heart. With his profound knowledge of human nature he knew that the men most prone to this ideal devotion were not the practical, hard-headed men of the world, but those of the simple, innocent, lovable natures that he loved to draw.

However, the persistent lovers whose love is hopeless are not all of this kind, though the majority are. Often as the idea is portrayed, the characters of the lovers are never alike; frequently most dissimilar: nor is the working out of the idea ever exactly the same thing. Taking Tom Pinch as the best representative of the normal or middle state of the idea in Dickens's mind, we find it like a pendulum swinging through varying degrees and tones of pathos, comicality, and dread, touching absolute farce on the one hand and the intensest tragedy on the other.

One would hardly look for the idea in *Pickwick*, still there is a suggestion of it. It is here an idea purely *pour rire:* Dickens is playing with it, and though he has all its pathos and tragedy up his sleeve, as it were, he is at present only concerned to show us its brightest facet. In the Fat Boy's outspoken admiration of Mary, the pretty housemaid, however, we have the introduction of a love (calf love) that is hopeless from the first. In *Nicholas Nickleby* the idea is presented in a very different guise: here it is one of the most deeply pathetic instances in all Dickens. "Nicholas learnt for the first time that the dying boy (Smike), with all the ardour of a nature concentrated on one absorbing, hopeless secret passion, loved his sister Kate." The idea can hardly be said to play any part in *Oliver Twist*, though there is a suggestion of it in the faithfulness of Mr. Brownlow to the memory of one he loved and lost in early life. In the devotion of the uncouth Kit for the angel-child, Little Nell, we have another instance of it, though

owing to their youth it is not developed very seriously; still the use made of it is a very happy one. In *Barnaby Rudge* the idea is wholly farcical. Love is perhaps too good a name to bestow on Mr. Tappertit's desire to possess Dolly; still as he does want her, and plans desperately to get her, it may perhaps pass. Miggs's love for Tappertit is much in the same vein.

In the example of Tom Pinch (as in Smike's and Sydney Carton's) we find the idea intensified in a way for which Dickens would seem to have reserved his deepest sympathy, his finest tone of tenderness. It is that not only is the love hopeless from the first, but the lover himself quite realizes that it is hopeless. Often in these cases the love is never spoken: so it is with Tom. "Aye, though he loved her from his soul with such a self-denying love as woman seldom wins: he spoke from first to last of Martin. Not the wealth of the rich Indies would have tempted Tom to shirk one mention of her lover's name." In *Dombey and Son* we have the delightful half comic, half pathetic love of Toots for Florence. If poor Toots had been made a less comic figure there would have been something very touching in his unswerving devotion. As it is, we can't help laughing at him, particularly when he comes out with such expressions as, "You know, Captain Gills, I—I positively adore Miss Dombey; I—I am *perfectly sore* with loving her." Yet all the depth of his nature, such as it is, is in his love. In his way he is as true and noble-hearted a gentleman as Tom Pinch.

David Copperfield gives us the idea again, but in sterner mould. Hitherto it has appeared as a minor theme, and though it does not yet occupy the position of being the leading one, it is more dramatically woven into the story than ever before. It is Ham's love for Little Em'ly. For one brief moment, as it were, the sun breaks through the clouds and shines on Ham, only to intensify the gathering darkness afterwards. In *Bleak House* the idea reverts to comicality. The love of Mr. Guppy for Esther would seem to be serious, her image is imprinted on his 'eart, but the use made of this attachment is purely comic. Owing to his having been brought up "in a sharp school," he is perhaps the most practical business head of any of these lovers. Perhaps we ought to add to the list Mr. Jarndyce's love for Esther: it is just the old idea with a new turn. In *Hard Times* we find it slightly disguised, too, but it is still the old idea. Stephen Blackpool's love for Rachael is returned, but all the same, it is hopeless from the first as regards coming together. Tied to a drunken drab by the marriage law, the meek and gentle workman can make nothing of the situation: it is "aw a muddle," all hopelessness. Hopelessness! How stern a sway this idea had over Dickens's mind! In all these serious examples of it (with one exception) he never relented, but inexorably pursued the situation to its legitimate conclusion: no apostle of "realism" could do more. How easy for the novelist to have killed off the drunken wife and made Stephen happy! But no. It was Stephen that must die, and Rachael is left to weep.

Little Dorrit gives us a lover in Young John Chivery somewhat akin to Toots, but not so broadly comic, the pathos more accentuated. His hopeless devotion to Little Dorrit is really touching, and it develops his original somewhat foolish and insignificant character into

that of a true man. Love ennobles Young John. When Mr. Dorrit is rich, and the poor lover calls on him at the hotel with a bundle of cigars—a very finely written scene—there is a quiet dignity in his tone, in spite of his shock, and in comparison of gentlemanliness, it is not he that suffers, but Mr. Dorrit. In the next novel we come to the supreme example of the idea: Sydney Carton. Here, more than in any other book, the idea is the main theme, and the culmination the most dramatic. That the man, for the love of the woman, was to lay down his life, not to save hers, but to save the one she loved most dearly, was to give the idea a greater beauty than before, and to carry it to a sublime height that it had never reached, or could ever reach again.

In *Great Expectations* we find the one case where Dickens altered his mind as regards this favourite idea. The whole book had been written under the influence of the idea; Pip's love for Estella is of the hopeless order: he is constantly rebuffed, and Dickens meant to leave him solitary at the end. But just at the last, solely because Bulwer Lytton begged him to, he changed his mind. So the lout of a husband is killed off, Pip and Estella made to meet, and, says Pip, "I saw no shadow of another parting from her." In *Our Mutual Friend* the idea assumes a darker hue than hitherto. Bradley Headstone's mad and hopeless passion for Lizzie culminates in a murderous attack on the man she loves. In spite of this, in spite of the fact that Dickens has clearly no love for the man, he compels, almost in spite of himself, as it were, some measure of the reader's sympathy for the poor mad wretch. There are few things more powerful and dramatic in all Dickens than the way in which the schoolmaster is goaded to madness and desperation by Eugene in those tragic night walks, when Bradley dogs the other's steps, only to find himself more the hunted than the hunter. The baffled and tormented Bradley going by "like a haggard head suspended in the air: so completely did the force of his expression cancel his figure." What a wonderful description that is! Additional force is given to the idea in this book by a dramatic double use of it: Bradley is himself the object of hopeless love on the part of Miss Peecher.

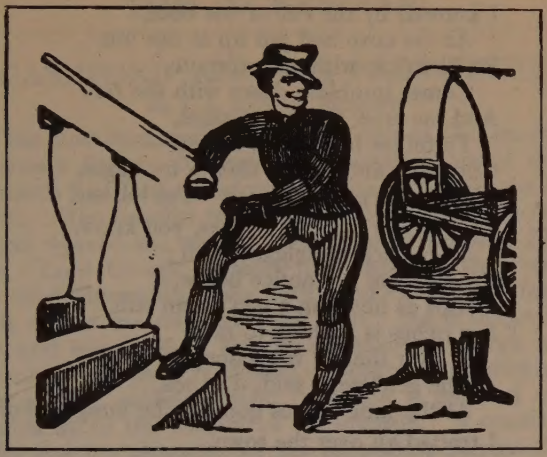
The idea is one we should hardly expect to find in the shorter stories, for unless it should happen to be the pivot or main idea of the tale, there is, generally speaking, no room for it. Still, we do find it. In *Mugby Junction* the love of the lonely Mr. Young Jackson for the mother of Polly is an instance. "This was the woman he had loved. This was the woman he had lost. Such had been the constancy of his imagination to her"—and so on. In *The Perils of Certain English Prisoners* the hopeless love of the humble marine, Gill Davis, for Miss Maryon, an officer's sister, is finely portrayed. He keeps loyal to her all his days, and remains "her poor, old, faithful, humble soldier." In *George Silverman's Explanation* the idea is practically the whole story, but it takes a very curious turn. The lover absolutely avoids the love that is offered him, and takes pains to turn it from himself to another object; his motive, of course, being high and noble. "In the knowledge that I did love her, and that I should love her while my life lasted, and that I was ever to hide my secret deep in my own breast, and she

was never to find it, there was a kind of sustaining joy, or pride, or comfort, mingled with my pain."

The working out of the idea in *Edwin Drood* is partly, of course, a matter for conjecture. There are no less than three examples of it. First, the faithful Grewgious, whose secret love is for the dead. Secondly, Neville Landless, whose faithful love is quite as hopeless as was that of Grewgious. That he is not to keep at a speechless distance, however (as did Grewgious in his love), is plainly shown from the little picture on the cover, where he is to be seen passionately kissing Rosa's hand, as she sits on a rustic seat. (It is not Jasper, as Mr. Walters has it in his book: no such scene takes place in Jasper's garden interview with Rosa.) Thirdly, there is Jasper, the grimmest example of hopeless love in the Dickens gallery. Jasper and Neville were finally to clash, Neville's death being the result. Exactly how this was to be worked we can only surmise. Mr. Walters has it that Neville was to save his sister from the infuriated murderer at the expense of his own life. Saving a sister has never been a dramatic idea yet in either novel or play. Mr. Lang's contention that Neville's life was to be lost in a mere scuffle is equally astray. Far more likely is it that in the clash of two lovers of the hopeless order Dickens would see his way to give this favourite and extensively used theme of his fresh and dramatic effects. In Jasper's pursuit of Rosa, the Drood murder is but incidental. After that has occurred we find Jasper's passion reaching a point of "frightful vehemence" and blazing into threats. We find Rosa shrinking from him, shuddering at him, filled with horror at his mere presence, only feeling safe when she is with friends, or shut away from him by bolts and bars. All this is working up to something. Jasper's last words to her in the garden scene should be particularly noted: "If you were to cast me off . . . you would never be rid of me. *No one should come between us. I would pursue you to the death.*"

All this was to culminate, I think, in a personal attack on Rosa. Jasper, at bay, with perhaps thoughts of suicide, would be consumed by one last dreadful desire—she should die too; vengeance for his own failure must be wreaked on her head: love would turn to hate as it too often has in real life. He would get away from all, and in his flight find Rosa. She would be saved just in the nick of time by Neville, who would lose his own life in doing so. Thus Dickens would give two dramatic and novel turns in one to the old idea. The first—that the lover was to give his life for the woman he loved (and it should be noted that in all these numerous examples Dickens had never before done this exact thing); the second—that another lover's love was to turn to hate and attempted murder of the beloved object.

In the last volumes of reminiscences by Sir Mountstuart Grant Duff's Diary, is a capital story apropos of the popularity of the most familiar of the Dickens books. When Faber, the divine, was in his last illness, he asked those round him how he was. "Very ill indeed," was the reply. "Then you had better order the prayers for the dying," the sick man replied. "No," answered the person to whom he spoke, "I think you will live four-and-twenty hours." "Oh, in that case," rejoined Faber, "read me *Pickwick*."



SAM WELLER'S ADVENTURES*

A SONG OF THE PICKWICKIANS

Who caus'd the smiles of rich and poor?
Who made a hit so slow, but sure?
And rose the worth of literature?
Sam Weller.

I'M pretty well known about town,
For to gain a repute is my pride,
Though no vun can doubt my renown,
I'm a *covey of polish* beside!
I renovates *cases* for feet,
Vhether high-lows or tops is the same,
I turns 'em off hand werry neat,
And Samivel Veller's my name!—Fol lol, etc.

In the Borough my trade I dragged on,
Vith no vun to envy my sphere;
I polish'd the *soles* of each don,
From the cadger right up to the peer!
Their *understandings* I greatly improved,
Vot happen'd to fall in the way;
And many a gen'leman mov'd
To me in the course of the day.—Fol, lol, etc.

Vun gen'leman—Pickvick, Esquire,
The head of the noted P. C.,
Vun day tumbled in to enquire
If I'd had the *fortin* to see
A cove vearing Vellington *kicks*,
And a Miss Rachel Vardle beside,
Vot the gent had lugged off by the *nicks*,
And promised to make her his bride.—Fol lol, etc.

* From *The Life and Times of James Catnach* (late of Seven Dials), Ballad Monger. By Charles Hindley. London: Reeves and Turner, 196 Strand, W.C.

I knowed by the cut of his boot,
As the cove had put up at our inn,
So Pickvick, without a dispute,
Comes tumbling down with the *tin!*
And me arter that he engages,
To follow him in his carrear—
Good *togs* and twelve *shiners* for vages,
Paid every *annual year.*—Fol lol, etc.

Some coves when they rises, you know,
They stick to vulgarity will;
But that vos my notice below,
'Cos as how I'm a gen'leman still.
"For riches is nothing to me,
If ever them I vos among"—
As the gen'leman said, d'ye see,
At the time he vos going to be hung!—Fol lol, etc.

I trotted all over the town,
And *seed* all the pleasures of life—
'Cos being to knowingness *down*,
I never get into no strife.
"I couldn't see more if I wished,
So I must be content, I suppose"—
As the *blind man* said when he vas *swished*
To the lady without any nose!—Fol lol, etc.

"Now I hopes you're all hearty and *chuff*,
'Cos I'm now going to take my release"—
As the poulterer said, with a huff,
Vhile a-killing the *hinnocent* geese!
"But I hopes I shall see you again,
'Cos I knows you on niceties stand"—
As the hemperor dictated vhen
The crocodile nipped off his hand!—Fol lol, etc.

Sir:—You 're an 'umbug: that is—"In a Pickwickian sense."

GASHFORD AND HIS PROTOTYPE

By J. A. LOVAT FRASER

ONE of the most interesting of the characters of Dickens is Gashford, in *Barnaby Rudge*. *Barnaby Rudge*, which is one of the only two historical novels that Dickens wrote, gives an account of the No-Popery riots in 1780. The novelist weaves into his narrative the story of the riots as Scott weaved the story of the Porteous riot into *The Heart of Midlothian*. Lord George Gordon, the leader of the Protestants, is one of the chief characters in the novel, and Gashford is his secretary. Gashford is one of the novelist's bad men. He is the evil genius of his master, and hangs on to him as Sir Mulberry Hawk hung on to Lord Frederick Verisopht. He bends his master to his wicked purposes as skilfully as Iago guides Othello. Gordon is haunted at times by uneasy doubts as to the wisdom of his crusade. A consciousness of the rascality and low character of his supporters pierces through his armour of self-righteous vanity. But Gashford, with his smooth duplicity, is always at hand to turn his thoughts back into their normal channel. When Gordon loses heart, Gashford recalls him to his mischievous work of stirring up bigotry and religious hatred.

The career of Gashford is in keeping with his character. The materials for compiling his biography are scattered through the novel. He is represented as having been educated at St. Omer's as a Roman Catholic with Sir John Chester and Haredale. His life is described in scathing terms as that of a servile, false, and truckling knave of vicious character, who has crawled and crept through life, wounding the hand he licked and biting those he fawned upon. He is described as having whined at kitchen windows for broken food and begged for halfpence at chapel doors. When his path crosses that of Gordon he recognizes in the deluded nobleman an easy dupe. He professes to have been stricken by the magic of Gordon's eloquence, and to have abjured the errors of the Romish Church, clinging, as he says, to the Protestant leader as one whose timely hand had plucked him from a pit. He takes an active part in promoting the riots, but keeps behind the scenes. When the riots are over, he betrays his master and becomes a Government spy. In the end he dies a wretched death. "Ten or a dozen years ago—not more," says the novelist, writing about 1848, "a meagre wan old man, diseased and miserably poor, was found dead in his bed at an obscure inn in the Borough, where he was quite unknown. He had taken poison. There was no clue to his name, but it was discovered from certain entries in a pocket-book he carried that he had been secretary to Lord George Gordon in the time of the famous riots."

Gashford, the secretary, is drawn in striking contrast to Gordon's body servant, John Grueby. Gashford commends himself to his master, as Cimber tried to commend himself to Julius Cæsar in the play—

> "With that which melteth fools, I mean sweet words,
> Low crooked court'sies and base spaniel fawning."

Grueby is bluff and outspoken like Kent in *King Lear*—

> "He cannot flatter, he,
> An honest mind and plain, he must speak truth!"

Gashford's character is conveyed in the description of him. He is angularly made, high-shouldered, bony, and ungraceful. His dress is demure and staid in the extreme. His manner is smooth and humble, but very sly and slinking. He looks patient, very patient, and fawns like a spaniel dog. Grueby, on the other hand, is honest and straightforward, and is dismissed by Lord George Gordon because of those qualities. He penetrates Gashford and his evil objects, and knows that he is at the bottom of all the mischief done by the rioters. "I know you," he says, "you're the man that blows the fire." He has no prejudice against Roman Catholics, and thinks the talk about Bloody Mary is all nonsense. "She's done a deal more harm in her grave than she ever did in her lifetime," is his opinion. When he reveals what he knows of the intentions of the rioters, he makes it a condition that his evidence shall not be used against Lord George. When his old master is confined in the Tower, he returns to his service. Like Kent, who was spurned by his master, King Lear, in his days of prosperity and tended him in his destitution and misery, Grueby soothes the mad lord's last days by his assiduous fidelity.

While the character of Gashford as depicted in the novel is purely fictitious, it must be remembered that Gordon had a secretary during the riots, who actually filled the place which is ascribed to Gashford. The historical, as distinguished from the fictitious, secretary was a certain Scotsman named Robert Watson, born in the town of Elgin in 1746. He had a very remarkable career, which is in itself a romance. He went to America, was wounded in the War of Independence, made the acquaintance of Washington, and retired with the rank of colonel. Returning to Scotland he graduated as Doctor of Medicine and settled in London. In 1780 he was secretary to Gordon. He did not, like Gashford, turn traitor, but remained faithful to his master, visiting him in Newgate and writing his biography. Afterwards he became President of the Revolutionary Corresponding Society, and in 1796 he was arrested for conspiracy. After lying for two years and three months in Newgate, he was tried at the Old Bailey, but acquitted. After his release £400 was offered as a reward for his reapprehension, but he escaped to France. Lodging with Napoleon's forest-keeper, he was introduced to the Consul and gave him lessons in English. Napoleon, who had restored the ancient Scottish College in Paris, broken up at the Revolution, made Watson principal with a salary of 3000 francs a year. After holding the post for six years, he went to Rome to cultivate cotton and indigo in the Pontine marshes, and so gain the prize of 100,000 francs offered by Napoleon on the importation of these articles to France being prevented by the English Government. The scheme miscarried, and the "Chevalier Watson," as he is now described, had again to turn teacher of English. Between 1816 and 1819 the German painter, Professor Vogel de Vogelstein, was one of his pupils, and painted a small portrait of him, which is now in the Scottish Portrait Gallery in Edinburgh, and which was reproduced in the *Illustrated London News* of 12th March, 1892.

In 1817 Watson was mixed up in a curious and interesting transaction, of which different accounts are given. Watson was acquainted in Rome with an executor of an executor of Cardinal York, the brother

of Prince Charles Edward. He became aware that behind the plaster ceiling of a room in a certain palace were stored the chief of the cardinal's papers and documents—the whole secret history of the Stuarts since the Revolution of 1688. Watson bought these papers for 170 piastres, and bore away several cartloads to a room which he had prepared for them. He made the mistake of boasting publicly of his bargain, and finally Cardinal Gonsalvi, the minister of Pope Pius the Seventh, had the room sealed up and offered Watson 170 piastres for his bargain. The chevalier refused to accept repayment, and left Rome, protesting his right to the papers. The whole collection was sent as a present to George the Fourth, who was very anxious to have them, and were subsequently known as the Stuart Papers. Watson intrigued and pestered, and eventually received £500. He was sent to look for other manuscripts at Fontainebleau, and, in all, received at different times £3100 from England.

In 1825 he is found writing to an Elgin friend, asking a loan of £100, and describing himself as just returned from Greece, and as possessing a valuable collection of curiosities, Queen Mary's missal, Marshal Ney's bâton, Napoleon's Waterloo carriage, and other treasures. About 1828 he told the Abbé Paul MacPherson, rector of the Scottish College at Rome, that he knew where many of the papers of the old Scottish College at Paris, of which in its revived form he had been principal, were to be found. They were supposed to have been destroyed, but he said that he could recover them if he received £50. The Abbé wrote to Lord Stuart de Rothesay, then in Paris, who saw Watson, paid him the money, and did obtain some papers.

In March, 1838, he came to London from Boulogne, and took up his quarters at the Blue Anchor Tavern, St. Mary-at-Hill, Thames Street. He stayed there five weeks and then went to Bath, taking with him a box, which he declared contained important documents, and which he left there. He came back from Bath, and on his return had an apoplectic fit. He generally lay in bed till two o'clock, and his habits were very reserved. On the night of the 18th November he had a long conversation with his landlord, and told him the story of his life, mentioning the fact that he had been secretary to Lord George Gordon in 1780. Next morning, the 19th November, he was found dead in bed, having strangled himself by twisting his neckcloth with a poker. Nineteen wounds were found on his body after death, and a Colonel Macerone testified to the truth of his statements to the tavern-keeper.

Whether or not Dickens had Watson in his mind when he depicted Gashford, it is hard to say. The only circumstance in which the real and the fictitious secretaries resembled each other was in their modes of death. Each died by suicide in an inn. But after all, in "revising" history, Dickens was but following in the footsteps of Shakespeare. Falstaff will always be the friend of the youthful Prince Henry. Macbeth and Richard the Third were probably good kings, but Shakespeare has stamped them as bad for ever in the minds of humanity. Gashford, and not Watson, will always be Gordon's secretary to all but historians and scholars.

LONDON'S "BRIDGE OF SIGHS"

A LITTLE-KNOWN DICKENSIAN LANDMARK

IN one of Dickens's characteristic Uncommercial papers—that entitled *Wapping Workhonse*—readers will recall to mind his vivid description of his journey out east to those "foul wards" which he describes with so much feeling and indignation. The places he passed on that occasion—the little Wooden Midshipman, Aldgate Pump, the Saracen's Head, the Bull Yard, Whitechapel Church, and the rest to which he gave those realistic touches—have been written of and pictured on more than one occasion. But we believe that the picture we reproduce on this page will be new as a Dickens landmark to most of our readers.

OLD GRAVEL LANE BRIDGE, ST. GEORGE'S-IN-THE-EAST
"MR. BAKER'S TRAP" OF "UNCOMMERCIAL TRAVELLER"
From a photograph by Twycross, Streatham

"Old Gravel Bridge," as it is rightly called, is known in the neighbourhood of the East End of London as the "Bridge of Sighs," owing to the number of suicides annually committed or attempted therefrom. This bridge is described by Dickens in the paper referred to above. He was on a visit to Wapping Workhouse to see for himself whether there was any truth in the statement made by the police magistrate that the place "was a disgrace and a shame," and he wanted to see "how the fact really stood."

Long before he reached Wapping he found himself on a swing-bridge looking down at some dark locks in some dirty water. "Over against me," he said, "stood a creature remotely in the likeness of a young man. . . . I asked this apparition what it called the place? Unto which it replied with a ghastly grin and a sound like gurgling water in its

throat, 'Mr. Baker's trap.' . . . Inspiration suggested to me that Mr. Baker was the acting coroner of that neighbourhood. 'A common place for suicide,' said I, looking down at the locks. '*Sue?*' returned the ghost, with a stare. 'Yes! and Poll. Likewise Emily, and Nancy, and Jane . . . and all the biling, ketches off their bonnets or shorls, takes a run and headers down here, they doos, always a headerin' down here, they is. Like one o'clock.'"

After obtaining all that was to be got from the "apparition" concerning "Mr. Baker's terrible trap," Dickens turned to the "werkiss," which the "apparition" had "indicated by a twist of its matted head was close at hand," and satisfied himself about the rights and wrongs of it, as is described in the rest of the paper. The bridge is the property of the East India Docks, and our picture is from a photograph taken by Mr. John B. Twycross, of Streatham, with the company's permission.

SOME DICKENS REPRINTS

A VERY pretty edition of the *Christmas Books** has been sent us by Messrs. Methuen & Co. The famous stories occupy two volumes in their "Little Library," and contain a reproduction of Laurence's sketch of Dickens as a frontispiece. The first volume contains an introduction traversing the history of the stories and how they came to be written. The writer is not over eulogistic in his views, although he is undoubtedly an admirer—and who is not? But this last sentence is not exactly happy, nor is it wholly true. Speaking of the *Carol*, he says: "Long consecrated to charitable recitations, it has become an institution rather than a work, and will be found to contain almost exactly the same ingredients as the ideal British Sunday. It presents a mild carnival of domestic emotion, lightly coloured by religion, and inseparably connected with the enjoyment of a heavy meal."

We have also received from Messrs. Valentine and Co., of Dundee and London, a set of five volumes issued under the general title of *Sketches from Dickens.*† These include a reprint of two volumes of Dickens's own arrangements of his stories for reading purposes, and which were issued at the time in little green-paper covered books—"The Story of Little Dombey" and "The Poor Traveller; Boots at the Holly Tree Inn; Mrs. Gamp." The other volumes are entitled respectively, "The Case of Mrs. Bardell and Mr. Samuel Pickwick," "Early Adventures of the Pickwickians," and "How the Pickwickians amused themselves." These volumes, as their titles suggest, are composed of excerpts from the inimitable *Papers*, the second and third of which deal chiefly with the scenes in Rochester and neighbourhood. They are excellently printed in bold type, and are illustrated by several full-page coloured plates by J. F. O'Hea. For those who are in the habit of reading aloud, either in public or at home, these volumes are admirably suited, for the pieces have been very judiciously selected. The price of each volume is one and sixpence net.

* *Christmas Books.* By Charles Dickens. 2 vols. London: Methuen & Co. 3s. net.

† *Sketches from Dickens.* 5 vols. Dundee and London: Valentine & Co. 1s. 6d. each.

THE KING CHARLES'S HEAD ALLUSION IN "DAVID COPPERFIELD"

By FRANK KIDSON

THE following facts may perhaps be of interest to students of Dickens.

What would Mr. Dick be without the King Charles's head allusion? And yet that got in at the last moment. The proofs had been read, and the revise of a portion of chapter XIV. stood thus :—

"'Do you recollect the date,' said Mr. Dick, looking earnestly at me, and taking up his pen to note it down, 'when the bull got into the china warehouse and did so much damage?'"

"I was very much surprised by the inquiry, and remembering a song about such an occurrence that was once popular at Salem House, and thinking he might want to quote it, replied that I believed it was on St. Patrick's Day.

"'Yes, I know,' said Mr. Dick—'in the morning, but what time?' I could give no information on that point," etc. etc.

We know that Dickens as a boy was an interested student of popular songs and street cries, and his early works are full of references to these, which only those familiar with the contents of song books of the period can identify. "The Bull in the China Shop," as a song, had a more extended popularity than many street ditties of the time. The lyric was written by Charles Dibdin, jun., the son of the author of "Tom Bowling," and the music was composed by William Reeve, a well-known musician. It was originally sung by the clown, Joey Grimaldi, at a Sadler's Wells pantomime called "Harlequin Highflyer; or, Off She Goes," produced about 1807 or 1808.

After this preamble we may glance at two, out of many, verses :—

You've heard of a frog in an opera hat—
'Tis a very old tale of a mouse and a rat;
I could sing you another as pleasant, mayhap,
Of a kitten that wore a high caul cap;
But my muse on a far nobler subject shall drop
Of a bull who got into a china shop—
With his right leg, left leg, upper leg, under leg,
Patrick's Day in the morning.

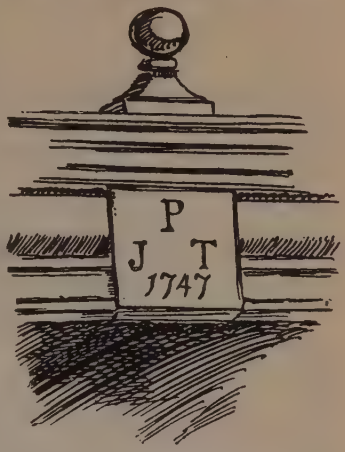
He popped in by chance at the china shop door,
Where they very soon found that this bull was a bore.
The shopman to drive him out tried with much care,
The floor being covered with crockery ware,
And among it, resenting the shopman's taunt,
The bull began dancing the cow's courant
With his right leg, etc.

This not very classic production had great vogue, but it was quite for the improvement of the book that Dickens amended his first thought and substituted King Charles's head.

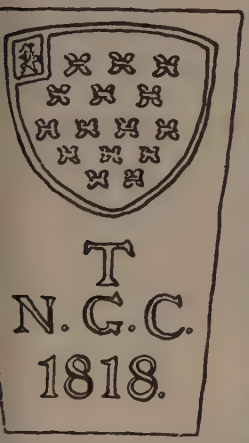
Again, another obscure reference in *David Copperfield* (chap. XVIII.). David is indignant when he hears that Miss Shepherd has been stood in the stocks for turning in her toes. In those days the stocks was an instrument in use in all dancing academies and ladies' schools, and was a sort of narrow, lidless, wooden box, in which the victim's feet were placed heel to heel, for the purpose of acquiring a certain outward turn of the feet, which was supposed to be the correct position in dancing.

THE REAL "P. J. T."

MANY have been the references made to the rooms of Mr. Grewgious in Staple Inn, and many the pilgrims who have gazed upon the doorway leading to them, wondering, as did Dickens himself, who was the "P. J. T." of the inscribed keystone, and why the fact of his having built the house in 1747 should be thus prominently commemorated.



Mr. Grewgious, you will discover, if you refer to your *Edwin Drood*, was in the habit of idly speculating who was "P.J.T."; whether he was "Possibly John Thomas" or "Perhaps James Thompson." But he never penetrated a mystery which, had he but possessed the mind to it, he might easily have resolved. Had he been a man of energy and of an active curiosity instead of an idle one, he might have paid a visit, say, to the library of Lincoln's Inn, where he would have discovered, readily enough, who was the person whose identity so troubled him. He was, in fact, P(resident) J(ames) T(aylor), President of the Society of Ancients of Staple Inn 1747; *not*, if you please, either Thompson or Thomas. The keystone is one of many such in this and neighbouring Inns of Court marking under whose presidency or treasurership the houses were rebuilt; as, for example, this instance from the now demolished Furnival's Inn, where Dickens himself had rooms. The shield of arms, displaying the mill-rinds or *fers-de-moline*, refers to the ancient arms of that inn, and the "T. N. G. C." hides from vulgar gaze the identity of Treasurer Nathaniel George Carter. It is a little surprising that Dickens did not "use" this as well.



THE PICKWICK BICYCLE CLUB*

"THE oldest cycling club in existence" is the proud title of this organization, founded in 1870 with a total membership of sixteen, and at the present time numbering 124.

The volume under notice is issued by the club in a semi-private manner, and thus disarms the obvious criticism aroused by a perusal of what (to non-members) must needs seem a very bald and dry record of bygone club racing and runs into the country, told in a manner that

* *History of the Pickwick Bicycle Club*, compiled by the "Hon. Mr. Crushton." London: The Pickwick Bicycle Club. 10s. 6d. net.

not only does not claim to be literary or picturesque, but is largely based on the fugitive notes made in the club's books of attendance.

It was on 22 June, 1870, that the club was formed, but it managed to exist without a name until 6 July, when, several titles being submitted and rejected, that of the "Pickwick Bicycle Club" was thought of and approved. The further happy thought of naming each member after a character in the *Pickwick Papers* and of balloting for the names was at the same time adopted, the captain, however, to be always known as "Samuel Pickwick, Esq."

The club is principally associated with Hackney and the north-east of London, and up to 1883 held a more prominent position than it now does, as evidenced by the note on page 93 of this volume, by which we learn that on 1 January of that year the Stanley Cycle Club asked permission of the Pickwicks to state that the Stanley Club Cycle Show was under the patronage of the Pickwick Bicycle Club! Things have greatly altered since then.

As the "Hon. Mr. Crushton," the compiler of this volume, shows, the old-time racing days of the Pickwicks have died out, and the Pickwick Bicycle Club is now just a social club. The volume is illustrated with photographs. But what justification has the King's Head, Chigwell, to the title of a "Pickwickian" hostelry?

POETICAL TRIBUTES TO CHARLES DICKENS

XIV

"Lord, keep my memory green."—*The Haunted Man*

"LORD, keep my memory green," he wrote.
We hold it as a sign;
And green remembrance yet remains
Of him who penned the line.
Laughter yet rings on many a lip
With starting tears between;
Humour and pathos ever new
Still keep his memory green.

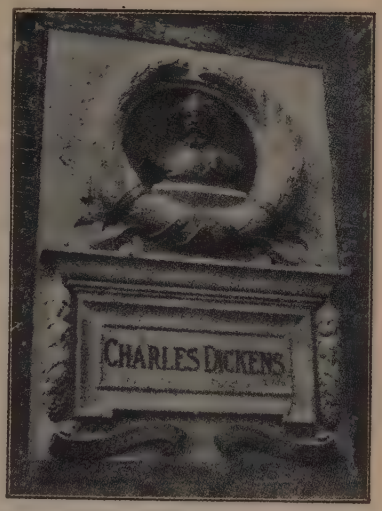
God-given gift to think and write
And move the hearts of men
To pity, kindness, or delight
With such a magic pen.
The wrongs that we now see redressed;
The shams that once have been;
The lightness, where the darkness was—
These keep his memory green.

His fame rests on the firmest rock
—Broad-based Humanity—
For we shall laugh and we shall weep
So long as things shall be.
A world within his pages lies,
A world we all have seen.
The living folk that move therein
Still keep his memory green!

ETHEL KIDSON (Leeds Dickens Fellowship).

DICKENS MEMORIAL AT BROADSTAIRS

WE are able to give this month a reproduction of the memorial to Charles Dickens, which the owner of Bleak House at Broadstairs has affixed to the outer wall of his historic residence. It is a granite tablet bearing a striking bronze bust of the great novelist, encircled by a wreath bound by ribands, upon which are inscribed the names of Dickens's most noted works, viz.: *Pickwick*, *Oliver Twist*, *David Copperfield*, *Bleak House*, *Dombey and Son*, and *Little Dorrit*. Although it is popularly believed that Dickens resided at Bleak House when he wrote the book of that name, it is nevertheless a fact that not a line of *Bleak House* was written in the "tall house near the coastguards' station, formerly known as Fort House, although a good deal of *David Copperfield* was."



DICKENS MEMORIAL TABLET, BROADSTAIRS
From a photograph by Twycross, Streatham

Dickens was so fond of "our English watering-place," as he called it, when writing about it in one of his shorter "pieces," and of Fort House, that it is quite fitting that it should be memorialized.

NATIONAL DICKENS LIBRARY

SUBSCRIPTIONS to the above fund are not coming in as they should, considering the importance of the scheme. Last month we made a special appeal to readers of *The Dickensian* and gave full particulars of the undertaking, and we again ask all those who have not done so already to forward a contribution to the fund.

Some of the branches have now taken up the matter earnestly, and we hope to be able to announce the result immediately.

Subscriptions should be forwarded to the Hon. General Secretary of the Fellowship, at Whitcomb House, Whitcomb Street, or to any of the Branch Secretaries.

Since our last issue the following amounts have been received:—

Per E. J. Timings, 21s.; Geo. Bradshaw, 20s.; W. A. Mortby, 5s.; J. H. D. Machin, 5s.; K. E. Doyle, 2s. 6d.; Miss A. Gardiner, 1s. 6d.; Miss A. E. Mearns, 2s.; F. Spriggs, 7s. 6d.; Miss J. H. Young, 2s. 6d.; John Harwood, 2s. 6d. Making a total to 23 January, £23 2s. 6d.

DICKENS THE ELECTRIFYING FORCE IN LITERATURE

By SARAH TYTLER

THE great electrifying force in literature which laid hold on our household just as it took simultaneous possession of thousands of households throughout the kingdom was the, to us, sudden publication in the form of serials of Charles Dickens's earlier tales. It would be very hard for me to make readers of the present day understand the joy and enthusiasm which the new writing that, in its vivid picturesqueness, its humour and pathos, dealt so fearlessly with human nature in middle and lower class subjects, roused in the readers of the early forties. My father could recall the coming out of the Waverley Novels and the effect they produced. But great, well-nigh unapproachable as their merits are, I fancy they addressed themselves to a more limited and select circle. Never again, as it seems to me, in the enormous, widespread diffusion of modern literature, will one writer, however gifted, usurp and monopolize for a time the attention of the public as Sir Walter Scott and Charles Dickens did.

Many years afterwards I heard Dickens give a reading from *David Copperfield* in St. James's Hall. To my judgment the man who had gone through the ordeal of early, almost unexampled success and fame beyond the dreams of literary ambition, had not escaped altogether unscathed. Overwork, constant excitement, and inevitable irritability were doing their work. Like Alexander, he could find no more worlds to conquer, and those he had won were palling upon him. His domestic troubles were public property, and in proud egotism he had chosen that it should be so. His original nature, which must have been so kindly and sympathetic, was surely thus far warped. Much, and I have no doubt deserved, praise has been given to his histrionic talents, but I have always thought that there is a gulf fixed between reading and acting, and that to combine them is a mistake liable to spoil both. Therefore, interesting as the performance was, it was somewhat of a disappointment, and Dickens's violent declamation of the storm in which Steerforth perished jarred upon rather than pleased me.—From *Recollections of a Literary Life.*

A PICKWICK ANECDOTE

IN the *Reminiscences of a Radical Parson*, the author, the Rev. W. Tuckwell, M.A., tells the following anecdote concerning Dickens, which is worth recording here. He was visiting an old ancestral "court," whose central tower dates from Edward of Carnarvon, its less remote architect having been Building Bess of Hardwicke. Its castellan was a dignified, sweet-visaged senior, enthusiastic and vivacious still at eighty years. He had known all the *vivi illustres*, and talked of them at first hand. He remembered how, on Mr. Pickwick's committal to the Fleet, Charles Buller consulted Sir William Follett as to his liberation. Follett declared it to be legally impossible, and of this Buller warned Charles Dickens, who responded cheerily, "He will come out all the same, you'll see."

AN EXAMINATION IN DICKENS'S WORKS

DURING the present year we are setting as a competition a series of examination papers on certain of the works of Dickens. There will be twenty questions for each issue of *The Dickensian*, devoted to one book each month. We offer six prizes for the best answers to the complete set of twelve papers as follows :—

1st Prize : A complete set of the Fireside Edition of the works of Dickens, 22 volumes.
2nd Prize : *The Real Dickens Land*, by H. Snowden Ward.
3rd Prize : *The Dickens Country*, by F. G. Kitton.
4th, 5th, 6th Prizes : *Rambles in Dickens Land*, by Robert Allbut.

All answers, with the chapter of the book given, should be sent in on foolscap paper bearing the heading of the particular examination paper. Do not repeat the questions, but simply number the answers to tally with the questions.

The answers should be addressed to the Editor of *The Dickensian*, at Whitcomb House, Whitcomb Street, W.C., marked "EXAMINATION," and must be forwarded *to reach that address by the 18th of each month.*

The correct answers will appear in the following issue, and the names of the leading competitors, with the number of marks their papers have earned. The prizes will be allotted at the end of the year.

The adjudicators are Mr. Robert Allbut, Mr. J. W. T. Ley, and the Editor, the decision of whom will be final.

II—PICKWICK PAPERS

1. When did Mr. Pickwick use the word "suspended" in a metaphorical sense?
2. In chapter 33 the Christian name of the elder Mr. Weller is erroneously indicated ; give another instance.
3. How many Samuels are mentioned in this book?
4. What is the period of time comprised in this tale from the first recorded journey of the Pickwickians to the dissolution of the Pickwick Club?
5. Furnish references to two Metropolitan Water Supply Companies.
6. How many wooden legs have mention or illustration in this book? Specify full particulars.
7. Quote adaptation of a Shakespearean phrase which occurs in the narration of an unexpected interview.
8. Specify the stature and the eyes of the young lady who married Mr. Snodgrass.
9. What was the full Christian name of her sister, and how many times is it so mentioned?
10. A member of the Pickwick Club (other than Mr. Tupman and friends) made a special visit to Cobham. What was his name, trade, and residence?
11. When did a gentleman connected with the legal profession reply to an invitation in the negative, intending acquiescence?
12. What sole association exists in town life with a mythological deity?
13. Summarize Mr. Winkle's character in not more than fifty words.
14. What was the Christian name of Bob Sawyer's borough landlady?
15. Quote references to Bonaparte and Robinson Crusoe.
16. By whom were the adventures of Tom Smart originally narrated, and what predominating virtues characterized the narrator?
17. Furnish allusion to Mr. Watty, an unsuccessful tradesman.
18. What long walk (upwards of twenty miles) is recorded of Sam Weller?
19. In what connexion is there mention of indiarubber in this book?
20. Where is the first allusion to imprisonment for debt?

RESULT OF COMPETITION I
SKETCHES BY BOZ

WE publish below the answers to the first paper in the "examination" competition, with the names of the first twenty-four competitors and the number of marks each has gained for their answers. Twelve marks have been given for each correct answer. Where a question demanded more than one answer, the maximum number has been subdivided. Miss Fowler is the only competitor who has answered every question correctly, and her paper is most excellent and thorough in every way. It is interesting to note that Mr. Eshuys, a subscriber in Holland, only fails to answer two questions. One competitor has doubtless lost many marks by quoting pages from the book instead of giving specific answers; whilst another competitor, unable to answer a question, excuses himself thus:—"The sum of this life's little span Allotted to the average man, Will not suffice with any aid To solve this riddle I'm afraid." Yet many managed it.

CHAP.

1. 19. (Scenes) Plate, "Public Dinners." Portraits of C. Dickens, George Cruikshank, Messrs. Chapman and Hall.
2. 4. (Our Parish) "Simmons had died *and left his respects.*"
3. 11. (Tales) Four consecutive fine days in London. "Crossing-sweepers began to doubt the existence of a first cause."
4. 11. (Tales) Dumps "adored *King Herod.*" Chap. 17. (Scenes) "Employed himself like another *Cincinnatus.*" Chap. 5. (Scenes) "Stands *Belzoni*-like."
5. 8. (Scenes) "The beautiful spirit of these ancient ecclesiastical laws, the kind and neighbourly feelings they are calculated to awaken," etc.
6. 5. (Characters) Friend and admirer of Mr. Rogers, whose favourite challenge as the "Parlour Orator" was "*Prove it!*"
7. 3. (Tales) "Warm water, disguised by lemon, and dotted with nutmeg."
8. 8. (Tales) "You can go on to *Gretna Green.*" Chap. 9. (Tales) "The vague idea of emigrating to *Swan River.*" Chap. 21. (Scenes) "Shops —near the *King's Bench Prison.*"
9. 7. (Tales) "Very much the same meaning as *humbug.*"
10. 4. (Tales) "A walking advertisement of Rowland's Macassar Oil."
11. 3. (Tales) "Edward M'Neville Walter";—real name "Theodosius Butler," author of "Considerations on the Policy of Removing the Duty on Bees'-Wax."
12. 3. (Tales) The Singing Master at the Miss Crumptons'.
13. 1. (Tales) Mr. Septimus Hicks quoting from *Don Juan* — Mr. Simpson inquired, "Is that from Milton?"
14. 20. (Scenes) *Caleb Williams.* Chap. 10. (Tales) "A vignette to one of *Richardson's Novels.*" Chap. 24. (Scenes) "More *Romances than Mrs. Radcliffe.*" Chap. 11. (Tales) "Any one of *Mrs. Radcliffe's Castles.*"
15. 18. (Scenes) *Jane*—"The Hebe of Bellamy's." *Nicholas*—"The Butler at Bellamy's."
16. 18. (Scenes) At Bellamy's. "Was there ever such a personification of *Falstaff?*" Chap. 20. (Scenes) *Paul Pry.* Chap. 2. (Our Parish) "A regular *Robinson Crusoe.*"
17. 6. (Our Parish) "A little learning is a dangerous thing."
18. 15. (Scenes) "The punishment of *Ixion.*" Chap. 11. (Characters) Three commencing words of chapter, *Damon and Pythias.* Chap. 8. (Scenes) "The brazen *Colossus.*"
19. 17. (Scenes) "Fatima-like curiosity."
20. 2. (Tales) *Mr. Minns and his Cousin*, published in the old *Monthly Magazine*, December, 1833.

LIST OF COMPETITORS IN ORDER OF MERIT

Miss Maud Melville Fowler, 240. Miss Frances Innocent, 228. A. G. Price, 228. Charles G. Price, 228. Miss Winifred M. Nash, 228. Miss Maria Neidermann, 225. Fred G. Grunwell, 224. Miss M. J. Wilde, 216. George F. Gadd, 216. E. C. C. Eshuys (Holland), 216. Miss Hilda C. Hart, 212. Miss Gladys Lemmon, 204. E. T. Evans, 204. W. J. Eady, 198. Miss Mary Sheward, 196. Miss A. M. Westley, 195. Robert McLeod, 192. Mrs. Eleanor M. Hill, 192. Mrs. Hovenden, 189. Chas. E. Edson, 149. H. E. Barrett, 138. Rev. C. Tyrwhit, 136. Quentin L. Teu Brōeke, 87. Miss Emma Motson, 70.

THE DICKENS FELLOWSHIP

HERE, THERE, AND EVERYWHERE

LONDON

THE January meeting of the parent Society took the form of a dance, held at the Caxton Hall, Westminster, on 3 January. A delightful evening was spent by all. The excellent Quadrille Band was under the direction of Mr. A. W. Seagar, a member of the Society, who had supplied the excellent music at the dramatic performance, amongst which was an ingeniously arranged Dickensian selection.

Indeed, so successful was the evening, that at the earnest request of those present, the entertainment committee have arranged another to take place on Friday, the 23rd, at Seyd's Hotel, 39 Finsbury Square, E.C., from 7.30 to 12 o'clock. Tickets, including refreshments, price 3s. each, can be had of the Secretary at Whitcomb House.

THE DICKENS FELLOWSHIP DRAMATIC CLUB

ARRANGEMENTS are progressing satisfactorily for the second performance of the above. It has been thought preferable to play one complete piece, rather than two or three shorter sketches, such as formed the programme of the first performance, and *The Old Curiosity Shop* has accordingly been selected. The stage management will be again in the hands of Mr. W. Teignmouth Shore, assisted by Mr. A. E. Brookes Cross; and in our next issue we hope to be able to give full particulars of place and date of performance. Intending members should communicate with the Hon. Sec. and Treasurer, Walter Dexter, 40 Ommaney Road, New Cross, S.E., at once.

BIRMINGHAM AND DISTRICT BRANCH

ON Friday, 15 December, the members held their Dickens Christmas Gathering in the Great Western Hotel. The President, Edward J. Timings, Esq., received the members and their friends, and later addressed them on "Dickens and Christmas," pointing out how linked together in our minds are the two terms, and how Christmas in a large measure was bound up with the great human writer. Mr. J. W. T. Ley was present, representing the parent Society, and spoke of the work and aims of the Fellowship, the aim of which, he said, was not to study Dickens, because he needed so little study, but it was to band together lovers of Dickens, and to endeavour, as far as possible, to carry out his teachings, by trying to help the oppressed, clothe the naked, and relieve the poor and blind—in fact, to do our best to leave the world better than we found it. During the evening there was a short musical programme.

BLACKHEATH, LEE, AND LEWISHAM BRANCH

THE Rev. E. Louis C. Clapton, M.A., Rector of Lee, presided over the December meeting at the Obelisk Hall, Lewisham, when Mr. S. H. Pidgeon Fletcher read a capital paper, written by Mr. Woodford Sowray, on *Great Expectations*. It was the more interesting from the fact that Mr. Sowray, who was prevented from being present by his official duties, had written the paper in the neighbourhood of Cooling and Rochester, amid scenes made familiar to us by the novelist in their associations with the adventures of Pip, with the Gargerys, Miss Havisham and Estella, the revengeful Orlick, the convict Magwitch, and the unctuous Pumblechook. Mrs. Hart contributed some charming songs during the evening.

BRIXTON BRANCH

ON 15 January Mr. Frank Speaight gave his recital of *Nicholas Nickleby* to a crowded audience. It was the first opportunity members have had of hearing Mr. Speaight give his rendering of this work. The theme of the

book he follows is that of the incident connected with Dotheboys Hall, so far as it relates to Nicholas, and also embraces Nicholas's connexion with the Cheeryble Brothers. Mr. Speaight's powers are too well known to need enlarging upon here. He carried the audience with him for two hours. His rendering of Nicholas's attack on Squeers was worked up with fine dramatic powers, whilst his chapter devoted to the Cheeryble Brothers portrayed those two delightful characters in a charmingly convincing manner.

During the whole performance Miss M. O'Neill, Dr. and Mrs. Kassab, members of the Chester Branch of Pennsylvania, were interested and delighted listeners.

CHESTER (U.S.A.) BRANCH

DURING the last month Miss M. O'Neill, the Secretary of the above-named branch, which, by the way, was the first established in America, has, with two other prominent members, Dr. and Mrs. Kassab, been staying in London, and on several occasions have been the guests of members of the Council of the Fellowship. Miss O'Neill and her friends are real Dickens enthusiasts, and have been delighted with the various meetings they have taken part in during their stay. Under the guidance of different members of the Council they have visited the Dickensian spots in London, Rochester, Chatham, Cobham; have visited two branches; have witnessed the *Oliver Twist* play by the courtesy of Mr. Beerbohm Tree, and have been kept generally moving during the whole visit. Miss O'Neill has gone back to her home, as she has told us, with "a long list of personal friends she has made during her visit," and with a determination to increase her branch's influence and spread Dickens wherever she goes.

EDINBURGH AND LEITH BRANCH

THOSE who were privileged to hear Mr. R. C. H. Morison on the evening of 21 December enjoyed a rare literary treat. For about an hour and a quarter he held the large and most enthusiastic audience spellbound by his realistic recital, *The Christmas Carol*. It has been one of the most gratifying features of the session, the kindly genial way our Hon. Vice-Presidents have given us their aid, and the members of the Fellowship here are very deeply indebted to them indeed. The President occupied the chair.

On Thursday evening, 11 January, two *Bleak House* papers, "The Rouncewell Family" and "The Jellyby Family," were read by Miss I. M. Pagan and Mr. A. Howie respectively. Both were most interesting, and the only regret was that, owing to the very tempestuous night, so few members were present to enjoy them.

HASTINGS AND ST. LEONARDS BRANCH

WITH the object of aiding the funds of the Charity Organisation Society, the members met at the Queen's Hotel on Tuesday evening, when several readings from the works of Dickens were given by the Rev. C. E. Charlesworth. The Mayor (Councillor R. W. Mitchell) presided, and in introducing Mr. Charlesworth said that the object of their last meeting was to aid the funds of the One Penny Dinner Fund, and they were able to send to the secretary of that institution the sum of £3 3s. That night they were going to augment the funds of the Charity Organisation Society, which was doing a good work in the town. Mr. Charlesworth read, with excellent effect, the following:—"Lant Street, Borough" (*Pickwick Papers*); "Miss Martin, the lady who wouldn't keep in and couldn't keep out" (*Sketches by Boz*); (a) "Mrs. Corney makes tea, and Mr. Bumble makes love," (b) "Mr. and Mrs. Bumble, a study in matrimonial bliss" (*Oliver Twist*); "The death of Joe" (*Bleak House*); "Dotheboys Hall" (*Nicholas Nickleby*); "The child of the Marshalsea" (*Little Dorrit*); "Captain Cuttle, a character sketch" (*Dombey and Son*); "The duel" (*Barnaby Rudge*); "The installation of Mr. Pecksniff's new pupil" (*Martin Chuzzlewit*); "Sydney Carton"

(*A Tale of Two Cities*). During an interval Miss Moore and Councillor Hocking each rendered two vocal solos.

LEEDS BRANCH

On 9 December Mr. F. G. Jackson substituted for his proposed paper, "The Law and Lawyers of Dickens," one having local interest, "Two Leeds Worthies: John Harrison and John Smeaton." The President, Mr. G. F. Furniss, on 16 December, gave a most excellent paper on *The Mystery of Edwin Drood*. Mr. Furniss followed mainly the lines laid down by Mr. Cuming Walters, and drew the same conclusion, but had considerable doubt after all whether Datchery was Helena Landless. Mr. F. G. Jackson and Mr. Kidson gave their views, which were in general those held by Mr. Furniss. Mr. Kidson pointed out that no satisfactory explanation had been given of the bottom scene depicted on the cover, nor of the winding-stairs picture. In those two illustrations he thought the whole mystery was hidden. Miss Ethel Kidson has been active in the Dickensian cause by giving her paper, "The Women of Dickens," at other societies—"The Leeds Ramblers" on 7 December, and at Cross Gates on 8 January. Her excellent paper has caused many of her audience to make the avowal that they will read their Dickens anew, she having pointed out that the novelist read, as he has been, in childhood, and laid down with only a memory remaining, is no fair test of his merits or his much-maligned women characters. Her paper at the Leeds Branch on 13 January, "A Dickens Fantasy," was of an original cast.

LIVERPOOL BRANCH

On 12 January, in the Mission Hall, Hemingford Street, the above branch entertained 200 boys and girls of the very poor. After a substantial dinner of hot-pot and plum pudding, the little ones were amused with theatricals, songs, recitations, and speeches, contributed by Misses Haydock, Tart, Hill; and Messrs. Howson, Jaggard, Dorritty, C. P. Mitchell, and others. The evening closed with a handsome Christmas-tree, each child receiving at the hands of Miss Bell a suitable present.

MELBOURNE BRANCH

A very successful meeting was held on 4 December. Miss Fraser read a carefully compiled paper on "Betsey Trotwood," which was well received, and favourably criticised by several members. The remainder of the evening was occupied by Mr. Fred Scrivenor, one of our Vice-Presidents, who delivered an excellent lecture on "Chas. Dickens in Jest and Earnest," with illustrative readings from *Pickwick*, *Copperfield*, *Dombey*, and *Old Curiosity Shop*, interspersed with the following musical selections, "The Ivy Green," "Little Nell," and "What are the Wild Waves Saying?" by Mrs. and Mr. W. J. Masters. The branch has an increase of 64 new members since the annual meeting in September, whilst 110 old memders have renewed their subscriptions. The total number of names on the roll at this date is 447.

MANCHESTER BRANCH

The January meeting took the form of a social gathering. Mr. John Harwood presided, and an interesting exhibition of Dickensiana, including copies of *A Christmas Carol* in Welsh and Esperanto, was furnished by Messrs. B. W. Matz, E. J. Collings, and F. Holden. On these items Mr. Collings discoursed pleasantly for a quarter of an hour, and the exhibits were subsequently inspected with much interest by the large number of members present. Mr. F. Hargreaves, Hon. Treasurer of the Crippled Children's Help Society, explained the work of this Society, and thanked the members of the Fellowship, in advance, for the sale of work on behalf of the Society's Nursing Home, at Marple, which is being promoted as part of

the Dickens Birthday Celebration, on 7 February. Mr. G. F. Gadd read a selection from *Master Humphrey's Clock*, and Mr. James Hough recited Hood's "Faithless Nelly Gray." About forty new members have already been enrolled during the present session.

Mr. John Harwood, Mr. John Duxbury, and Mr. Ben Rideout, members of the branch, have been busily engaged giving recitals from Christmas Stories. Mr. Duxbury sails at the end of February, for a prolonged tour in the United States and Canada, and is already engaged for many recitals.

MANHATTAN (NEW YORK) BRANCH

THIS branch held a very successful dinner and meeting on 7 December. The Rev. A. W. H. Hodder gave an interesting address on "Visits to the Shrines of Dickens"; and following that, *A Christmas Carol* was read, several members reading portions. The meeting was a most enjoyable one.

NOTTS BRANCH

THE monthly meeting was held on Monday, 8 January, in the Mechanics' Institution, with Mr. A. Bush in the chair. Mr. W. H. Jarvis gave an excellent address on "Dickens as a Legal Reformer," which was somewhat wide in its scope, and dealt also with the reform brought about by his books in other directions. A meeting will be held in the Mechanics' Institution on 5 Feb., when *Oliver Twist*, which is being read by the members this month, will be discussed. An Annual Dinner is being arranged, to take place in the Victoria Station Hotel, on 7 Feb.

SOUTHAMPTON AND DISTRICT BRANCH

INCLEMENT weather and polling day did not deter a large number of members being present at a social evening on 15 January. Excellent readings and music were given, and dancing indulged in. The President, Mr. J. R. Smith, J.P., in his address particularly emphasized the necessity of all members of the branch doing their utmost to make the Birthday Celebration a success, which unavoidably will be held on 6 February at the Philharmonic Hall. The proceeds of the recital of *A Christmas Carol*, by Mr. A. W. Hayes, to be given to a fund for poor children.

TORONTO (CANADA) BRANCH

THE November meeting was held at St George's Hall, when about sixty members attended. The President, in opening the meeting, stated that the Winnipeg Branch, on the occasion of his recent visit to that city, had requested him to convey to the Toronto Society their greetings and good wishes. Mr. James L. Hughes, Vice-President, then took charge, and the remainder of the evening was devoted to *Hard Times*. Mr. Hughes dealt with the educational side of the story, and Messrs. J. W. Bengough and W. B. Tindall with the industrial side. Miss Sparrow contributed two vocal selections, and Miss Malcolm gave a reading.

An entertainment was held on 13 December and attracted an audience which filled the Guild Hall. Mr. F. M. Bell-Smith opened the programme with a reading of "The Friendly Waiter" from *David Copperfield*. Mr. J. W. Bengough drew a number of "Dickens Characters Up-to-date," including Sir Wilfrid Laurier as "Tom Pinch." Mr. Frank Yeigh presented a series of "Scenes in Literary England," taking his hearers to the homes of Burns, Shakespeare, Scott, Tennyson, etc. Mr. E. S. Williamson showed the more familiar "Dickens Characters" in limelight reproductions of drawings by Barnard, Kyd, and other artists. Mr. A. M. Gorrie contributed two solos. The proceeds of the entertainment were sufficient to make the establishment of a Charles Dickens Cot in the Home for Incurable Children, for which purpose it was given, a certainty after the new year. The branch also supplied the Christmas dinner for the little patients in this institution.

WEST LONDON SUBURBAN BRANCH

AT the meeting held at the Municipal Buildings, Ealing, on 3 January, the chief item on the programme was an interesting paper by Mr. H. C. Tyrrell on "Landscapes and Interiors by Dickens." He said that Dickens resembled Hogarth in being able to give character and individuality to his scenes. Mr. Tyrrell read many passages from the works to illustrate his remarks, and concluded with a recitation of the description of the Coliseum at Rome, from *Pictures from Italy*, which Mr. Tyrrell described as Ruskinian in the sublimity of its style. Miss Florence Watson gave a delightful recitation of "Bob Cratchit's Christmas Dinner." Readings were also given by Dr. Marx, "The Return of Quilp"; Mr. Chevob, "The Vincent Crummleses"; and Mr. L. Hilton, "The Meeting of the Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association." Mr. J. H. Watson, the President, occupied the chair.

YORK BRANCH

THE York and District Branch opened the second half of the present session with a conversazione in the Pekitt Street Lecture Room, on Wednesday evening last. Mr. J. Willoughby Matchett, London (a member of the parent Fellowship) occupied the chair, in the unavoidable absence of Mr. D. L. Pressly, the President. An excellent programme of vocal and instrumental music, recitations, and readings was rendered by Miss Ethel Mawson, Miss Clarkson, Miss Holmes, Miss E. Skinner, Miss Perry, Miss Gladys Jackson; Messrs. W. A. Cooper, Campbell, Clarkson, Skinner, J. H. Allson, and the chairman. The entertainment was heartily appreciated, and augurs well for the increasing success of the Fellowship.

DICKENSIANA MONTH BY MONTH

BOOKS

Christmas Books. By Charles Dickens. With Introduction and Frontispieces. 2 vols. The Little Library. London: Methuen & Co. 3s. net.

Sketches from Dickens. 5 vols. Pott 8vo. Illustrated. By J. F. O'Hea. 1s. 6d. net each. "The Story of Little Dombey," "The Case of Mrs. Bardell and Mr. Samuel Pickwick," "The Poor Traveller," "Boots at the Holly Tree Inn," "Mrs. Gamp," "Early Adventures of the Pickwickians," and "How the Pickwickians Amused Themselves." London: Valentine & Sons, Ltd., Creed Lane, E.C.

NEWSPAPER AND MAGAZINE ARTICLES

"Charles Dickens in Ilford: a Christmas Message." By Junius Junior, *Ilford Recorder*, 22 December, 1905.

"Dickens and the Sea: his Insight into Matters Nautical." By Cevn. Illustrated. *The King*, 23 December, 1905.

"How Dickens wrote his Christmas Stories." Illustrated. London: *Illustrated Mail*, 23 December.

"Personal Anecdotes. 1. How I First Met Charles Dickens." By J. G. London: *Press News*, December, 1905.

"George Augustus Sala on Dickens: a Once Famous Monograph." By Julian Kingsmead. *Occasional Papers*, Jan., Oxford, 45 Holywell Street.

"Dickens as Artist; or, Genius and the Cry of 'Art for Art's Sake.'" By R. Brimley Johnson. London: *The Book Monthly*, Jan.

"Dickens in Southwark." By the Editor. *The Home Counties Magazine*, January. London: Reynell & Son, 44 Chancery Lane, W.C. 1s. 6d. net.

"The Last Embrace": Cartoon, with Mr. Balfour as Mr. Micawber and Mr. Chamberlain as Mrs. Micawber. By F. C. G. *Westminster Gazette*, 15 January.

"Edwin Drood": Letter from Andrew Lang. *Westminster Gazette*, 15 January.

"Some Doctors in Dickens." By J. Crawford. *The People's Friend*, 8 January.

DIARY OF DICKENS MEETINGS.

Feb. 1. Liverpool Branch: "The Extra Illustrations to Dickens," by Dr. Hill, at Common Hall, Hackins Hey, at 8.

,, 1. Belgrave Literary Society: Dickens Evening by the Fellowship. Paper by Mr. B. W. Matz, at Presbyterian Church, Cadogan Terrace, Chelsea.

,, 2. West London Branch: Social Evening at Municipal Buildings, Ealing.

,, 2. Birmingham Branch: Discussion Papers on *Our Mutual Friend*, at Great Western Hotel, Colmore Row, at 8.

,, 5. Powerstock Branch: Social Evening.

,, 5. Nottingham Branch: Discussion and Readings at Mechanics' Institute.

,, 6. Southampton Branch: Recital of *A Christmas Carol*, by Mr. Arthur W. Hayes.

,, 7. Celebrations of the 94th Anniversary of the Birth of Charles Dickens:—
Southampton Branch: At Kell Memorial Hall, at 8.
Sheffield Branch: At Cutlers' Hall, at 8.
Manchester Branch: Sale of Work in aid of Home for Crippled Children, at 3.30. Evening Meeting at 7.30 at Accountants' Hall.
Bristol and Clifton Dickens Society (affiliated): Annual Dinner.
Winnipeg Branch.
Birmingham Branch: At Great Western Hotel.
Stockport Branch: At Stockport Sunday School.
Notts Branch: Dinner at Victoria Station Hotel, Nottingham.
Edinburgh and Leith Branch: At 5 St Andrew's Square, at 8.
York Branch.

,, 8. London Celebration at Memorial Hall, Farringdon Street, E.C., at 7.30, Mr. H. F. Dickens, K.C., in the chair, supported by Vice-Presidents. Admittance to non-members, 6d. each.

,, 8. Maidstone Branch: Recital of *Nicholas Nickleby*, by Mr. Arthur W. Hayes.

,, 10. Brighton Branch: Birthday Celebration. Social at Steine House, Old Steine.

,, 10. Leeds Branch: Folk Song, with vocal illustrations, by Mr. Frank Kidson, at Church House, at 7.20.

,, 12. Brixton Branch: Evening arranged by Mr. and Miss K. Marriott, at Brixton Independent Church, at 8.

,, 12. Winnipeg Branch: Discussion, "Dickens's Influence for Good."

,, 14. York Branch: "Charles Dickens and Social Life," by Mr. T. Anderson.

,, 15. Liverpool Branch: Reception at Public Library, William Brown Street, and Lecture by Mr. P. Cowell.

,, 19. Blackheath, Lee, and Lewisham Branch: "Dickens's Business Women," by Miss Edith Sayers, at Obelisk Hall, Lewisham, at 8.

,, 21. Bristol and Clifton Dickens Society (affiliated): Discussion on *Great Expectations*, introduced by Mr. H. Theo. Jones, at C.M.S. Hall, Park Street, at 7.30.

,, 21. Shrewsbury Branch: Recital of *Nicholas Nickleby*, by Mr. Frank Speaight.

,, 21. Forest Gate Branch: "A Believer's Heresies," by Mr. J. W. T. Ley, at Public Hall, Forest Gate.

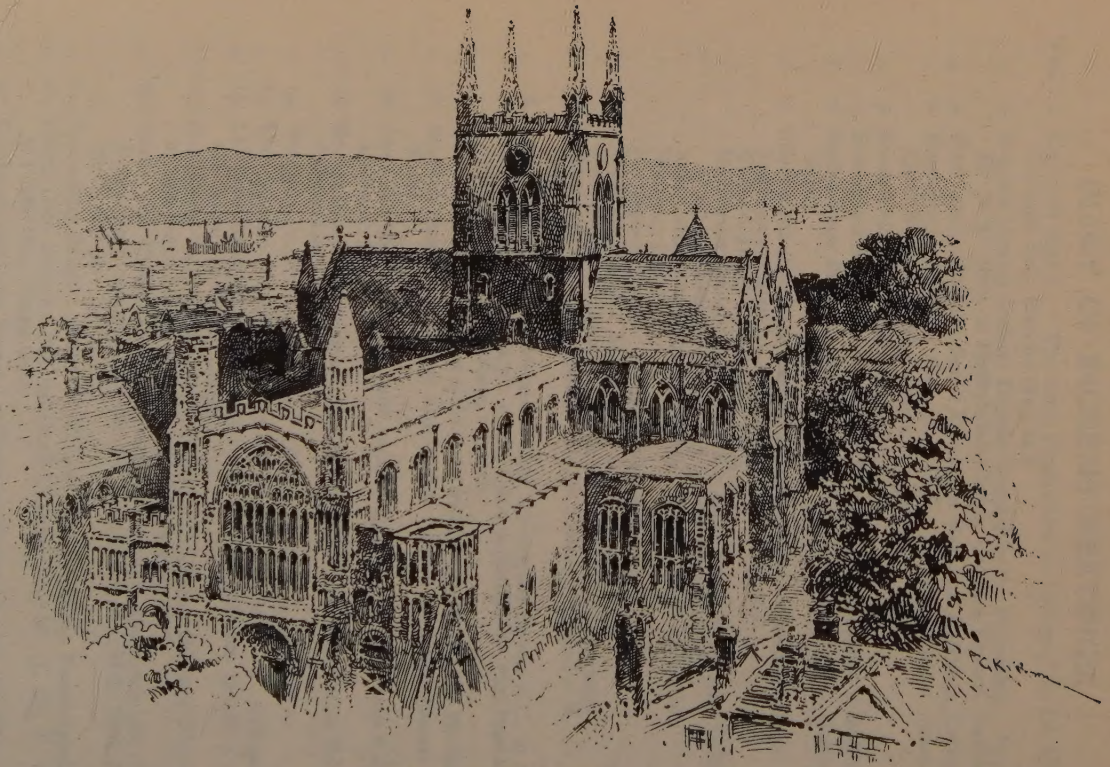
,, 22. Edinburgh and Leith Branch: "Christmas Books," by Mr. W. Wyper, at 5 St. Andrew's Square, at 8.

,, 23. Fellowship Dance at Seyd's Hotel, Finsbury Square, E.C., 7 till 12. Tickets 3s. each.

,, 23. Birmingham Branch: *Oliver Twist*, by Mr. W. Tidmarsh, at Great Western Hotel, at 8.

,, 24. Leeds Branch: Miscellany Night, provided by Miss Rose Hartopp, at Church Institute. at 7.30.

.. 28. York Branch: "Paul Dombey," by Dr. E. M. Smith.



ROCHESTER CATHEDRAL
From a drawing by F. G. Kitton

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